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THE ART NEWS

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Contents for February 26, 1938

Carlo Dolci: *Portrait of the Artist* (1674) lent by the Earl of Radnor to the exhibition of "Seventeenth Century Art in Europe" at the Royal Academy of Arts, Burlington House, London (*see article on page 10*). .Cover

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AMERICAN SILVER

Most important in the small group of American silver is a baptismal bowl by John Hastier, New York, N. Y., (admitted Freeman in 1726), inscribed "Christening Bowl of Catherine Schuyler Godchild of Gen. Washington, Mar. 4, 1781." Also of note are an important early American flat-topped tankard by Peter Van Dyck, New York, N. Y., 1680-1750; a spouted mug or can by Josiah Austin, Charlestown, Mass., 1719-1780; and early table-spoons and teaspoons, the latter including a rare example by Paul Revere, Boston, Mass., 1735-1818, the maker's mark stamped on the back of the handle.

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A FLEMISH RENAISSANCE MASTERPIECE FOR TORONTO: ORLEY'S "REST ON THE FLIGHT"

Purchased through a subscription fund for the Toronto Gallery after its temporary exhibition there, this characteristic work by one of the ablest and most versatile masters of early sixteenth century Flanders, Bernard van Orley, together with the Bartel Bruyn portrait also just acquired (and illustrated on page 19 of this issue), form a notable Northern Renaissance addition to Canadian collections. In this Rest on the Flight to Egypt, the gifted artist has eclectically used Italian influences to build up the figures of Virgin and Child into a monumental unit paramount with the landscape, while his own sense of design has guided the subtle suggestion of movement in the famous incident of the pursuing soldiers passing the miraculous wheatfield. Orley's varied talents are also revealed in the broad, spacious composition which recalls his famous tapestry cartoons as well as in the illuminated psalter in the foreground which reminds us of his activity as a miniaturist.

THE ART NEWS

FEBRUARY 26, 1938

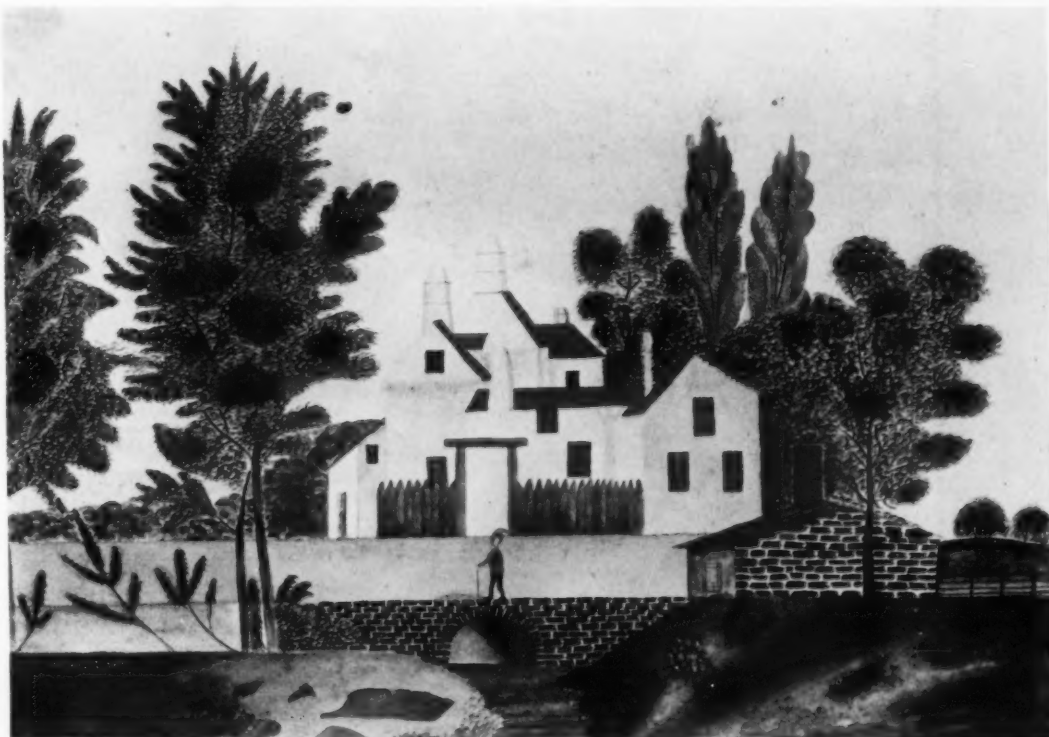
AMERICAN AQUARELLISTS, 1800-1938

A Panoramic Show of Native Watercolors

BY JEANNETTE LOWE

VITAL links, and not a complete review of the American tradition of watercolor and pastel, are being presented at the Downtown Gallery in a show which echoes, but with a different emphasis, some of the harmonies in the Whitney Museum's "Century of Landscape Painting." "Fifty American Watercolors and Pastels—1800 to 1938" is the name of the Downtown Gallery show, and it provides the contrasts possible when watercolors by Homer, Sargent, Martin and Wynant are hung next to such moderns as Marin, Sheeler, Hart, Dickinson and Kuniyoshi. Three watercolors made around 1800, the unschooled and original work of painters who are closer in feeling to contemporary art than to that of the men who worked in the '80s, constitute the starting point. The result is a show full of sparkling contrasts, which grow out of the unusual juxtaposition of the old and new, and it proves to be a stimulating way of looking at the peculiar virtues of each.

Watercolor being a medium which has always attracted American artists, some of the most creative and original of our painters having used it exclusively, it has not been relegated to less serious efforts, as has been sometimes the case among European artists. It has derived from the English school of the nineteenth century which reached the highest point of its development in Turner, and the earlier group worked under its influence. In the work of today it is more the



EXHIBITED AT THE DOWNTOWN GALLERY

"THE STREAM," AMERICAN WATERCOLOR PRIMITIVE BY PHOEBE MITCHELL, CA. 1800

depth and range of the painting of the Far East and the impetus of Cézanne, with his transparent and free washes, which are felt.

But however different in technique and point of view has been the work of the watercolorists in this country, one of the striking aspects of this exhibition is the elemental vitality which is clear throughout, regardless of the trend at any one time. An absence of formulas, of school styles is also evident, so that a personal style of painting predominates, and with it the spontaneous, free expression of the untrammelled individual.

Amazingly modern in conception, even with a dash of Chirico, is *The Royal Psalmist* painted in 1810 by Lucy Douglas. Its stiff little figures in fascinating looped curtains compare with our most direct work. So also does Phoebe Mitchell's *The Stream* painted in flat areas of color with a comprehension of geometrical shapes wholly modern. Completely different in feeling is Wynant's soft, vague, blurry *Landscape* painted in 1870, predominantly pastel in tone. Homer Martin's *Etaples Harbor*, 1885, is rather flat and lacking in perspective, but within its narrow limits it is tasteful, and not without distinction of color. Winslow Homer's *Nassau*, 1899, while not characteristic of his finest work, has his realistic grasp of an open air scene, and his sure sense of color. Sargent's *Landscape near Florence* painted in 1907 has depth, and a

(Continued on page 24)



EXHIBITED AT THE DOWNTOWN GALLERY

"BLUE RIDGE MOUNTAINS," CLEAN AND METICULOUS WORK OF CHARLES SHEELER

The Baroque in Europe: XVII Century Art at Burlington House



THE most significant monument yet raised to the aesthetic values which the twentieth century has been rediscovering in the art of the seventeenth is the current exhibition at Burlington House, latest in the famous series of Royal Academy loan shows which until now have concerned themselves with the art of a single nation over several centuries so that the present subject of "Seventeenth Century Art in Europe" is a new departure for this London institution. Further novelty lies in the fact that, with a single notable exception, all the loans have been gathered from owners in the British Isles, in contrast to the international borrowing of other shows.

Although this limitation of available material has not hampered the scope of the current exhibition, it has distinctly influenced the tone of the exhibition which, although essentially sympathetic to the Baroque style, stresses the traditional rather than the modern aesthetic evaluation. Thus while the always recognized giants of the Baroque—Velasquez, Rubens and the better known Dutch masters—are represented by magnificent loans from British collections, many of them rarely otherwise seen, including several works lent by King George VI, there is a decided lack of emphasis if not neglect of the newly "rediscovered" men like Georges de la Tour, the brothers Le Nain and Italians like Bernardo Strozzi and Bernardo Cavallino.

The whole, nevertheless, makes a very deep impression, because of the intelligent process of synthesizing the art of Europe during the first great international style after mediaeval internationalism had been interrupted by local manifestations in the late Gothic. The integral unity of each of the great dual impulses of Catholic and Protestant philosophy in terms of artistic expression (the parallels and contrasts of Flanders and Holland are a close-lying and illuminating instance) no matter where they appear in Europe, offer a view that far transcends any individual aesthetic point of view.

(TOP) RUBENS:
"ST. GEORGE
AND THE DRAGON"
WITH A VIEW OF
THE THAMES IN
THE DISTANCE

LENT BY
H. M. KING GEORGE VI

(LEFT) "THE
ADORATION OF
THE SHEPHERDS"
BY EL GRECO

LENT BY
H. M. KING CAROL
OF RUMANIA

(RIGHT) "THE
LOVE-LETTER"
BY JAN VERMEER
VAN DELFT

LENT BY
SIR ALFRED BEIT, BT.



Contemporary Sculpture

Contrasts: Four Shows

BY MARTHA DAVIDSON

TO JUDGE from the sudden prevalence and extraordinary excellence of the current exhibitions of sculpture, the time is approaching when the American public will become acutely aware of the magnificent developments that, after the decline during the romantic and impressionistic periods, have practically resulted in a renaissance of this art. If Cubism, because of its restoration of form in all its architectural dimensions and because of its revelation of the permanent and inevitable geometry of three dimensional mass, acted as a cathartic in painting, it freed sculpture from the shackles imposed by the pictorialism which was destroying the fundamental principles that govern all great sculpture. Rodin had sacrificed volumes for surface vibrations of light and shadow, definition of masses by interrelated planes for surface movement, and discipline of carving for virtuoso freedom of modeling. In short, Rodin, although a brilliant technician, was less a sculptor than a painter and improviser who aimed to express the casual changes that are wrought on natural form by the fluctuations of light, the movement of an organic body, and the transitory responses of the emotions.

The modern reaction against Rodin's art was oriented by the recognition, in the arts of the primitives and of the ancients, of the basic geometry which is universal to all form, whether organic or inorganic. With the discipline of the cube, the cone and the cylinder, the sculptor turned his attention to fundamental form and thus to the symbolization of nature rather than to the imitation of the accidental appearances of her surfaces. Respect for the expressive volumes, shape and texture of materials led to direct carving so that the sculptor, unhampered by any intermediaries, was enabled to bring to life the inherent qualities of his stone and at the same times to make it respond directly to the expressive movements of his tools. Thus, while disciplining his forms, he gained spontaneity in creation, and some of the ways in which he succeeded are demonstrated in the

FLANNAGAN'S "DONKEY": STUBBORNNESS IN COMPACT FORM

EXHIBITED AT THE BUCHHOLZ GALLERY



EXHIBITED AT THE BUCHHOLZ GALLERY

GEORG KOLBE'S "CROUCHING WOMAN" OF 1930

current exhibitions. The variety is both entertaining and provocative. At the Buchholz Gallery there are a score of bronze figures celebrating the beauty and perfection of the human nude, by Georg Kolbe, famous German sculptor. The Artists' Gallery presents Saul Baizerman's work in hammered copper and his small beaten bronzes representing "The City and the People", while the Weyhe Gallery shows Flannagan's characterizations in stone of the animal world. There is novelty at the René Gimpel Gallery where the walls are ornamented with Maurice Garnier's charming "Stone Compositions for Decorative Purposes."

Among these artists it is Kolbe alone whose work reflects the transition from the romanticism of the late nineteenth century. When he was in his twenties Kolbe, who is now past sixty, worked with Rodin in Paris and it is doubtless from this dynamic master that the German artist learned to model his surfaces with such exquisite subtleties. Rodin used the human body to convey spiritual and emotional values but Kolbe, on the contrary, finds in it only the beauty of appearances. His ideal is the female nude, slender yet athletic, firm yet elastic, graceful and poised. Again and again he models his ideal form in ingenious poses that illustrate his skill at balancing the opposed forms of the body and arranging them in rhythmical, fluent postures. The delicately modeled surfaces are magnificently coordinated with the reticence of detail and



EXHIBITED AT THE RENE GIMPEL GALLERY

MAURICE GARNIER'S "THE DANCE," A RHYTHMIC, DECORATIVE FANTASY IN STONE

the easy grace of outline. Though Kolbe has minimized the extraneous and transitory aspects of nature, he has remained faithful to naturalistic appearances. For a time after the War he sought for the expressional planes of the human form and in the early twenties he created the magnificent *Assunta* (Art Institute of Detroit), the crisp, sharply outlined and simplified portrait of Dr. Valentin and such figures as *Mermaid* (1921) and *Adagio* (1923). After this productive period Kolbe, unlike Barlach who is superior as a creative genius although inferior as a bronze worker, settled back, satisfied with a single theme upon which he continues to compose, with supreme mastery of technique, variations of charm and beauty but of little significant contribution.

Kolbe's sculptures are casts made after clay models and both the surface and the open forms through which the surrounding atmosphere plays give evidence of the casting in one material of a form that was created in another. To avoid this conflict Baizerman casts his people of the city in rough models and then, like the stone sculptor who carves away, he begins to hammer out the generalized planes and the few subordinate details that poignantly suggest his characterizations. No more than a few inches in size, these hammered figures have a generic expression that connotes universality and architectural permanence. In these the artist depends upon geometric constituents and their proportional interrelationships. Compact in mass and fluid in contour, they have a monumentality comparable to the colossal statues of the Egyptians or the early rock sculptures that line the caves carved in the cliffs of China.

Baizerman's large hammered coppers, on the other hand, are frankly created to conform to architectural settings and, with the exception of two portrait heads of unusual strength of modeling and beauty of surface, they require an architectonic enclosure to arrest and control within it the lively movement of the curvilinear forms. The magnificent colorism of the material is enhanced by the nuances created by the heat, by slight patination, and by the hammer as it forced the sheets of copper into their sculptural shapes. In some places the

light sinks into the surface while in others it glances off, shimmering with the vitreous translucency of enamel. Monumental scale holds no difficulties for such an artist as Baizerman, who has completely within his grasp the fundamentals of sculpture.

Although Baizerman's people of the city are made of bronze they are closer in spirit to Flannagan's stone sculpture than they are to Kolbe's cast bronzes. Perhaps the distinction between carving and modeling is best understood by a comparison of Baizerman's own early cast work, *Laborer's Wife* and *Laughing Boy*—with his hammered figures. The latter have the same generalized contours and compact masses that are characteristic of Flannagan's animals. But many of the stone carvings, in addition, express the accidental shape of the block, from which Flannagan seems merely to have extracted the inevitable form, permitting it to retain its general shape and weathered condition although, in reality, the artist has cleverly coordinated the shape of his material with its texture and with his sculptural concept. His animals are amusing caricatures that evoke memories of the human species. His pompous *Frog* lacks only the winged collar and his proud *Ram's Head* only the stately pince-

nez. Perhaps the best work in the exhibition, however, is the figure of a child which seems to emerge from the red sandstone block, completely closed in form and simple in outline.

Garnier goes farther than Flannagan in making use of the accidents of nature, for he is not a sculptor but a composer who profits by the fortuitous shapes and colors of the water worn stones, glass, sea-shells, fossils and red bricks that he gathers, like a scavenger, along the coast of France. Nature carves his materials for him and he,

in turn, orchestrates them, without change, into bas-reliefs that are amazingly inventive, rhythmical in movement and suggestive of natural forms. A fossilized horn combined with a stone that looks like an animal's head and suddenly *Aries*, sign of the zodiac, appears, unmistakably a ram. The *Dance* is the largest of the compositions and it is surprising to see how, with just a few stones selected for their mellowed textures and for their convenient shapes and plastered to a cardboard background, there is created something that resembles a Greek frieze, of which, indeed, this is a delightful travesty.

In Garnier's compositions a pictorial element, absent in the work of the three sculptors, appears for the first time, and a group of this artist's drawings which hang in the gallery, afford an interesting comparison with drawings, exhibited in the respective galleries by Kolbe and Flannagan. For Garnier draws his bulls and toreadors with a painterly line, soft, broad, and modeling, and he inserts sufficient details to conjure up a scene. Flannagan, on the contrary, draws isolated models with a few bold lines which define his general contours, while Kolbe takes the human form, poses it gracefully, twists the limbs into athletic postures and models them carefully with regard to the light and shadow that transforms the solid surfaces into moving masses.

Despite the differences in the approach of the three sculptors—of Kolbe towards his cast bronzes, of Baizerman towards his hammered and beaten metals, and of Flannagan towards his blocks of stone—all three artists adhere to the underlying principles upon which sculpture has been based since the turn of the twentieth century.



EXHIBITED AT THE ARTISTS' GALLERY

BAIZERMAN'S "DARK TEMPER," IN COPPER

New Exhibitions of the Week

IMMACULATELY ORGANIZED ABSTRACTIONS BY A. E. GALLATIN

AT THE Georgette Passedoit Gallery, A. E. Gallatin, well known collector and director of that unique Gallery of Living Art, New York University, brings to the public a group of his own abstract paintings, *papiers collés* and portrait photographs of various celebrated artists. Like so many of the painters represented in his collection, Gallatin is an experimenter in plastic form—one who finds the intellectualized arrangements or "compositions" of simple planes of contrasting color units, lines and varying textural surfaces more vital than essays based on the logic of natural appearances.

With the same contempt for the popularization of art that prompted him, in the catalogue of his collection, to quote Le Corbusier's statement: "The art of our period is performing the proper function when it addresses itself to the chosen few," he paints his *Compositions*, geometric arrangements divorced from the time, space and illusions of the experienced world. Abstract, mathematical, immaculate and refined, they have a precious autonomy that, with such exceptions as the amusing architectural reduction of *Kenilworth Castle*, makes no plea for emotional responses of the kind aroused by recognition and association. On the whole, the colors are cool and pure, in fitting harmony with the simplicity and austerity of the geometric structure. Greater creative independence and new architectural breadth are apparent in A. E. Gallatin's latest paintings, among which *Composition*, number 15, stands preëminent.

M. D.

PAINTINGS PULSATING WITH VITALITY BY EVERGOOD

THERE is excitement in the paintings by Philip Evergood at the A.C.A. Gallery, not only in the violence of the subject matter, but in the strong emotion with which this artist approaches his work. Some of the bitter contempt for the human race which George Grosz put into his *Ecce Homo* paintings animates Evergood's satirical *Yachtsmen* and *Polo Enthusiasts*. A nightmare horror lies in the face of *Woman Butcher*, smoothly painted with an enamel-like surface on a piece of white tin.

But the impression one chiefly draws from this exhibition is not one of bitterness, but of an overwhelmingly strong interest in social and human values, and a fascination with the interplay of human relationships. *Music*, 1938 is a huge canvas, throbbing with life, crammed with the pulsating array of musicians who express by trombone, tuba and traps the swinging measure of contemporary rhythms. *Street Corner*, 1937 is another exuberant view, coloristically, and from the standpoint of grouping, the best work in the show. Caricature heightens his effects, but Evergood's work is founded on some of the most solid qualities a painter can have,—great gusto for life, deep sympathy with people, and the power to express himself excitingly in color and line and form.

J. L.

THREE ILLUSTRATORS OF DISTINCTION: SLOAN; GLACKENS; DU BOIS

AN EXTREMELY lively exhibition of drawings by Sloan, Glackens, Pène du Bois and Wortman at the Kraushaar Galleries affords an opportunity to look at the work of four accomplished illustrators. Most satisfactory artistically, Sloan has a real penetration of psychological values which distinguishes all of his nine drawings, and he recalls magically the fire and spirit of Isadora Duncan in *Marche Militaire*.

Glackens is first and foremost the man of taste who sets down his

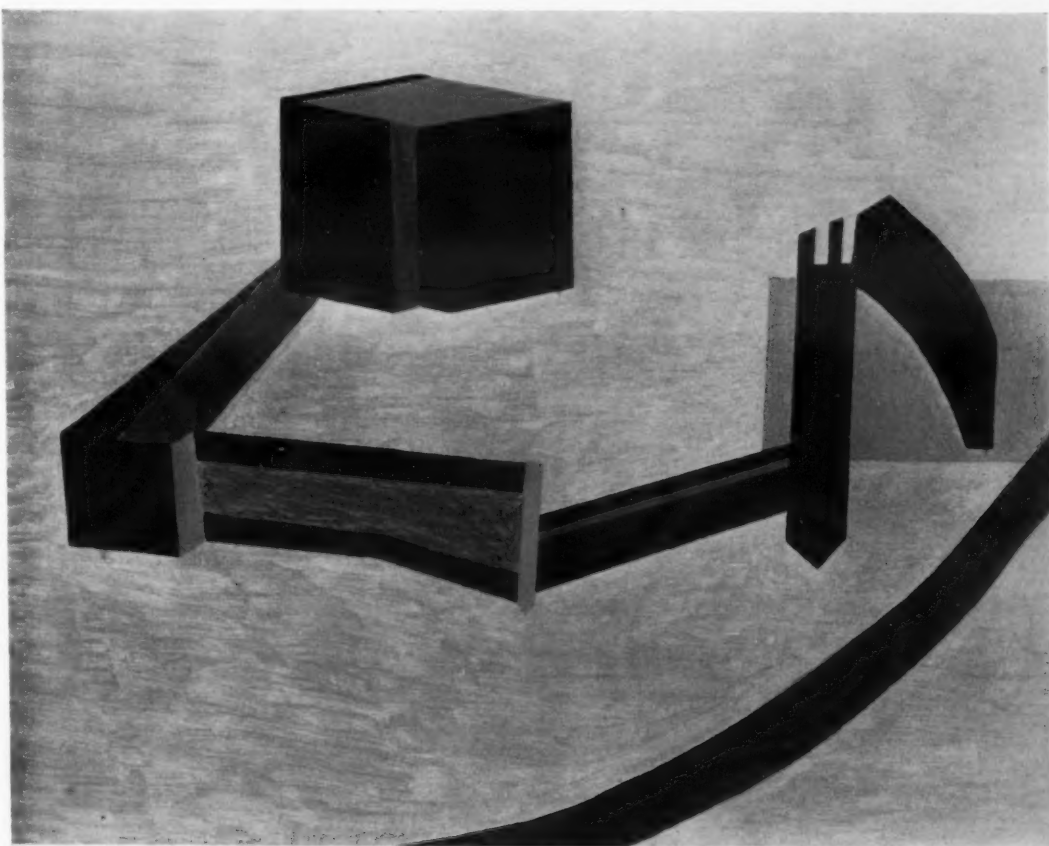
impressions with the authority of an artist preëminently a draughtsman. *East Side*, *The Boss*, *Café* are examples of his easy and sure control of his medium and subject matter. Pène du Bois' satirical views of plump figures and sinister personalities is charmingly seen in *Illustration for the Diary of a Bootlegger*. *Clothes Horses*, his description of blank faces and fine clothes, is appallingly graphic.

Wortman is less the spectator than the other three. He enters in and is sympathetic with the unfortunates which he draws with such industry and prolific zeal. *I could never be a hundred per cent nudist* depicts an unfortunate of a different dye from his familiar *Mopey Dick and the Duke*.

J. L.

FLORENCE CANE: DECORATIVE & STYLIZED MEXICAN SCENES

FLORENCE CANE'S rich coloring and careful design permeate her paintings, a group of which is now being shown at the Julien Levy Galleries. They reflect a sojourn in Guatemala and Mexico,



EXHIBITED AT THE GEORGETTE PASSEDOIT GALLERY

"KENILWORTH CASTLE" GEOMETRICALLY REDUCED AND SIMPLIFIED BY GALLATIN

Taxco, the *Rose Cathedral* being a glowing and interestingly composed version of Mexican ecclesiastical architecture. *Quiet Morning, Mexico* is a church in quite another mood, being the sober treatment in low key of a bare little building reminiscent of the church in James Cain's recent book *Serenade*. Particularly individual is her treatment of clouds which she sees in curiously angular formation, and uses to convey an emotional effect, often the keynote of a painting, such as *Church at Chichicastenango, Guatemala*.

J. L.

WELL BALANCED SHOWING OF A SPONSORED GROUP OF PAINTERS

A GROUP show not too large to confuse the spectator, and rich enough to reward him satisfactorily is being presented by the Boyer Galleries through February. Several painters contribute to the showing of oils which constitute the main part of the show, and one comes out from this exhibition with the feeling of having had a balanced ration. The capacity to capture and distill the beauty of landscape is presented in two canvases by Eilshemius, *The Last Ray* being suffused with the warm light of a fading day.

McCrary is represented by his narrative and factual *House on*

the Hill. Lighthouse by Burliuk is so thoroughly realized in its use of color to convey form, so excellently organized in pattern, that the shapes of casual seashells, a green fish and the form of a June bug in juxtaposition seem eminently right. Two fine examples by Edward Rosenfeld show his control of his medium in *Egg Stove* and *Snow Scene, Maryland*. Moses Soyer's *Portrait of a Man* portrays a type with the human sympathy which appears to run in the Soyer family. Poetic and completely alluring in color is Jacques Zuker's *Croton-on-Hudson*, which captures in fine color and sensitive mood an exquisite Spring day in Westchester County, complete with Hudson River.

J. L.

ALBERTA A. ENO, A PAINTER OF TRANQUIL SUBJECTS; HENRY LEGGETT

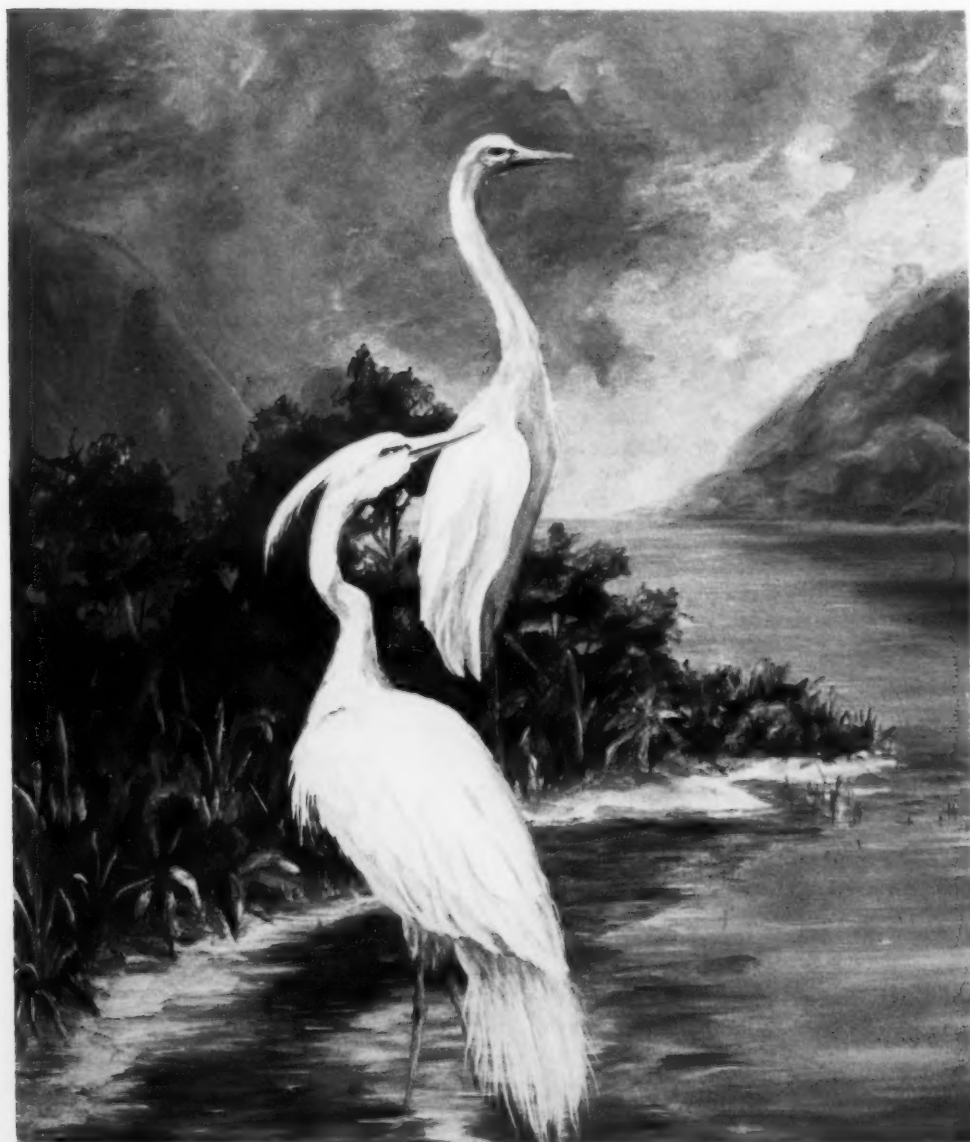
THE peaceful landscape of Connecticut and colorful reflections of Charleston form the background for paintings by Alberta Eno which are currently on exhibition at the Studio Guild. By the use of cool color, she invokes a mood of tranquillity in *Knoll Hill*, and in *Fir Trees* her feeling for natural form asserts itself. In contrast to the restraint in these Northern scenes, the brilliance of plumage and vegetation in her studies of *Blue Macaws* and *Aigrets* stands out. Bolder in design, they attain their effect also by reason of the artist's delight in the language of color, which she uses to project her impressions of nature.

Henry Leggett's watercolors of aquariums are sensitively felt. Goldfish seem to exist primarily to be decorative, and Leggett misses none of their possibilities, in their green, watery setting.

J. L.

CLEAN FORM AND METICULOUS RENDITION IN WATERCOLORS BY V. HELDER

A WATERCOLOR show of paintings by Vanessa Helder is housed in the attractive new quarters of the Grant Studios,



EXHIBITED AT THE STUDIO GUILD

EXOTIC ORNITHOLOGICAL LIFE: "AIGRETS" PAINTED BY ALBERTA A. ENO

which have recently moved from Brooklyn Heights into a fine old house in Macdougall Street. The artist, who lives in Seattle, works in a careful manner, setting forth in simplified forms the canyons and sand dunes of the Columbia River region. She dramatizes in large areas of color the slope of land into an abrupt valley, her effect thoroughly thought out before she starts to paint. It is a technique actually more adapted to painting in oil than watercolor, and it would not be surprising to find Miss Helder trying her hand in the former medium. Her amusing study of a house called 1886 in the recent American Watercolor Exhibition is matched in the current show by *Gingerbread House*, also a portrayal of the psychological values of another era.

The Brooklyn Society of Modern Artists is also exhibiting in the Grant Studios, particularly interesting paintings being *Morning Shadows* by Edmund Weil, an effective study of light on the sea, and *Houses in Winter*, a landscape by Charles Harsanyi.

J. L.

COLORFUL WORK OF AN EXPRESSIONISTIC PAINTER: SUSSANNE

VIOLENT emotions bespeaking psychological turbulence are unleashed in savage colors and strong structural strokes in the paintings of Natol Sussanne, American artist who is making his first New York appearance at the Findlay Gallery. Sussanne claims to be self-taught, yet he is still searching for a personal idiom, borrowing diversely from the art of the Graeco-Egyptians who painted the bold portraits of Fayum, the Byzantines who invested their stylized figures with spiritual intensity, and Van Gogh who left the imprint of his tortured mind on the work of his hand.

Though these paintings are eclectic and inconsistent in quality, they are nevertheless unified by an internal strife. No matter what the subject, whether a landscape, a portrait of a madman, a personification of power or a still-life, Sussanne reaches far beyond objective appearances and clutches passionately at the mainspring of emotions. But this expressionist disciplines his strokes, harmonizes his strident colors and organizes his forms with such strong drawing and sensuous surfaces that it seems inevitable for him to discover, after his preliminary experimentations, a personal language that will have greater creative validity.

M. D.

WATERCOLORS BY GOODNOW; JULIA COLE; ANNETTE WOOLF

MARGERY GOODNOW'S cheerful, informal watercolors fill one room at the Argent Galleries. Her views of New England are colorful sketches of old houses and occasional glimpses of a river. Among them *East Chester Creek* is best from the standpoint of design. More mature and more solidly put together are her paintings of Mexico and California. *Late Sun in Taxco* is a firmly organized and glowing version of this oft painted town. *Mira Mar* is delightful in color and takes full advantage of the linear values of a curving shoreline.

Annette Woolf's work in another room is strong in color, bold in pattern. *A Bit of Old Chelsea* captures the primness and gentility of an old New York house contrasted with the array of washing hung out shamelessly in the adjoining yard. Julia Cole's flower paintings, frankly executed "In the Style of Old Masters," are decorative and highly expert technically. Within the limits set, there is a variety of material and a distinct flair for reproducing effects some two hundred years of age.

J. L.

SOL WILSON, AN INTERPRETER OF SEA AND SHORE

SOL WILSON, whose watercolors are being exhibited at the Babcock Galleries, looks at a grey-blue sea and the pale buff of the shoreline, setting down his impressions in a sensitive and individual manner. Subdued skies are usually reflected in the

water, but the mood is not one of gloom. It is more the impression of a philosophic type of mind which is able to mold its material artistically, whether it is grave or gay. *Tompkins Cove* is typical, and is serene in its feeling. *Sandy Bay* and *Halibut Point* are higher in key, freer in line, and still very much the work of a controlled painter. The crooked steps and tumbledown walls of a little seaside building are skillfully composed in *House by the Sea*, so that they have form and color that have meaning. *The Ballad Singer*, in far lighter mood, demonstrates his ability to handle the human element in a painting. J. L.

DRAWINGS IN COLOR BY LILIAN FREIMAN

AN UNUSUAL talent, no less than a remarkable technique, make themselves felt in the drawings of Lilian Freiman which are on view at the Marie Sterner Galleries. A mixture of pastel and gouache models contours after the outlines have been drawn in quick, thin, decisive strokes and the sum total brings the drawings so close to the concept of finished pictures that they must be judged for content and conveyance about coequally with watercolors. And yet in these tranquil, poetic visions which for the most part depict people making music in their homes and simple outdoor scenes, there is far more substance and plasticity than the aquarelle medium can accomplish; the color, light in tonality, is more enduringly solid, the line sharper and more defining of memorable profile.

The musical scenes—sonata players at violin and piano, string quartets and other amateur chamber musicians—are particularly charming, for the artist's elusive style has somehow caught hold of one of the most mysterious and yet most attractive of human relationships and has indicated in these drawings the subtle harmonies between the personalities as well as the scores of the players.

Miss Freiman is also preoccupied with the facilities of the birdcage as an element of design and she uses it as a component of otherwise unrelated outdoor scenes and even portraits with a degree of enchantment of which that original birdcage enthusiast, Papageno in *The Magic Flute*, might well be proud. It is to be hoped that New York will see more of this Canadian-born but entirely European-oriented artist whose first local exhibition this is. A. M. F.

ROUNDABOUT THE GALLERIES: FOUR NEW EXHIBITIONS

JEAN SPENCER'S interest in the native types of Mexico, Nassau and Provincetown is evident in her paintings shown in the Manor House, where they hang in a series of interiors which give them an unusual background for a gallery exhibition. She achieves considerable local color in *The Fountain*, presented as the meeting place of a small Mexican village. Impressionistic in her style, she recreates effectively the color, bustle and movement of urban life in *Madison Square*. *Housetops* is agreeably composed in soft color. Bold brushwork and an interest in the contrast of color values characterizes all of her work, which exhibits considerable versatility within the limits of a fairly academic style.

THE Charles Morgan Galleries introduces to New York a young watercolorist, Eyvind Earle, of whom, we predict, more will be heard in the future. Some time last Autumn this twenty-one year old artist left his home in Hollywood and proceeded to New York on a bicycle with a knapsack containing, among other supplies, his artist materials. Forty-seven days later he arrived in this city with a group of watercolors that tell the exciting story of his close contact with nature. With the dramatic energy of Segonzac he drew *Savage Trees* and *Force*, and with the gentle poetry of Whistler he painted the view of a shore at *Dawn*. He has, indeed, related the "vastness, loneliness, beauty, strength and truth" of the deserts, mountains and trees as he wished to do.

Earle's only teacher was his father, the artist Ferdinand Pinney Earle, and the persistent training to which he was subjected during



EXHIBITED AT THE MARIE STERNER GALLERIES

LILIAN FREIMAN: "CELLIST," AN EXPRESSIVE COLORED PENCIL DRAWING

his childhood has already resulted in a maturity of style that coincides brilliantly with his conceptual treatment of nature from which he extracts, with great power, the dominant forms and quintessential spirit.

HERBERT DICKENS RYMAN, young American employed as a scenic artist at the MGM Studios, recently returned from a trip to Europe and the Far East with a set of drawings which are now on view at the Macbeth Gallery. Ryman is a versatile draughtsman and a facile artist. His training on the sets has given his hand certainty and he uses pen and ink in several manners with equal success. His people of Siam, China and Japan are either carefully modeled with a measured, woven line or drawn brusquely with the calligraphic strokes of the Far Eastern artists. Though his figures in the "boneless" manner, that is, in tinted washes without outline, are no more than decorative motifs, they are nevertheless drawn with admirable freedom which contrasts favorably with the dull, greyed photographic depiction of the exuberant bas-reliefs at Angkor-Vat. A street scene of Paris, *Rue St. Jacques*, combines the artist's careful organization of line with his freedom of style and it is this pen and ink drawing, full of the atmosphere of that quaint street on the left bank, that holds promise of more constructive work in the future, as do two attempts in lithography.

A SMALL group of drawings of the seventeenth and eighteenth centuries and three or four of the twentieth make up an exhibition at the Sullivan Gallery which reveals how expressive and personal the art of black and white has always been. An exquisite example by Antoine Coypel, a graceful pen and ink drawing by Paul Brill convey the spirited manner of these two masters of the seventeenth century in the Low Countries. Two elegant little scenes by Jean Pillement recall the easy grace of this artist whose charming studies of flowers and leaves formed the basis of design for the eighteenth century painted and printed fabrics which are known as *toiles de Jouy*. Constantin Guys represents a later phase of Gallic elegance, and the two examples by him are characteristic of telling use of rhythmic line. Several drawings by Dufy attest to the basic force of his swift, sure stroke to describe a pattern.

Six Centuries of Child Portraiture



(LEFT) "L'ENFANT
AUX CERISES"
BY FRAGONARD

LENT BY WILDENSTEIN & CO. TO THE WASHINGTON GALLERY



(RIGHT) "THE
PORTRAIT OF A
YOUTH" BY
PINTURICCHIO

LENT BY DUVEEN BROS. TO THE WASHINGTON GALLERY

Twenty-five portraits of children, ranging from the fifteenth century to the present day, form the current showing at the Washington Gallery of the Museum of Modern Art. Here the variety of treatment, the changing emphasis on first one then another aspect, from the linear and pictorial Portrait of a Youth of Il Pinturicchio down to Luks' naturalistic Baby, offers infinite possibilities for comparison and study. The supremacy of the great English portraitists in capturing the illusive qualities of childhood is well shown in Gilbert Stuart's John Randolph, Romney's The Gosling Children and Reynolds' Lord Cavendish. Three delightful canvases by Fragonard, Greuze, and Vigée-le Brun combine the charm of immaturity with the sophistication of the French eighteenth century. The well known Goya of the Bache Collection, Don Manuel Osorio, contrasts its pictorial objectivity with Mary Cassatt's tender family scene. Among the contemporary painters should be noted Alexander Brook, Robert Henri, Sorine, Mangravite and Lintott.

LENT BY MESSRS. DURAND-RUEL TO THE WASHINGTON GALLERY



(LEFT) "LA
FAMILLE"
BY MARY
CASSATT

LENT BY M. KNOEDLER & CO. TO THE WASHINGTON GALLERY



(RIGHT)
"LORD
CAVENDISH"
BY SIR
JOSHUA
REYNOLDS

ART THROUGHOUT AMERICA

BOSTON: THE WILLIAM SARGENT BEQUEST OF ILLUSTRATED BOOKS

THE Boston Museum of Fine Arts' first large and important gift of illustrated books has just been made in the form of the remarkable collection of the late William A. Sargent. Of these one thousand and eighty-one works there are five Books of Hours of the fifteenth and sixteenth centuries and several hundred volumes of the nineteenth century in addition to the magnificent selection of French eighteenth century works for which the collection was famous.

A lifetime of experience and study on the part of Mr. Sargent is reflected in this section, every example of which is not only rare but also in a fine state of preservation. The *Monument de Costume* and an equally scarce miniature edition, the 1757 Boccaccio on holland paper bound in old red morocco, Delaborde's *Choix de Chansons*, works of La Fontaine, Rousseau, Voltaire and Fénelon are among the most striking and characteristic volumes. Notable also are the superb plates by Moreau, Boucher, Eisen and Monnet in a 1767 *Metamorphoses*. In the *Origine des Graces*, 1777, are Cochin's charming illustrations and his eight delicate vignettes for Tasso's *Aminta*, which contrast strikingly with Prud'hon's designs for a later edition. Although he does not indulge in flights of fancy, Marillier shows his able, solid draughtsmanship in the masterly *Gil Blas* of 1707, in Berquin's *Idylles and Romances*, in *Les Illustres Français* engraved by Ponce, and in the brilliant and highly finished Bible, 1789-1804.

The Books of Hours, though comparatively few in number, are characteristic of the best early French period and the nineteenth century group brings together the illustrations of the foremost American, English, French and German artists. In addition to this most generous bequest, Mr. Sargent has also provided a fund for the purchase of either books or prints.

SAN FRANCISCO: TEXTILES

THE Crocker Collection of textiles now at the San Francisco Museum of Art makes the galleries blaze with color and shows every conceivable weave and embroidery stitch. Here is a complete review of typical styles from the fourth century to the eighteenth, from Egypt, the Mediterranean islands, the Near East and Europe.

Most ancient are the tapestry-weave fragments of clothing from the mummified bodies of Copts (Christian Egyptians) exhumed from the dry sands of Egypt. The earliest of these, from about 400

A.D., show designs common to the Graeco-Roman world. Later examples show the adaptation made to the growing Christian faith, with the use of figures of saints and religious symbols. Still later is seen the dominance of Oriental abstract design, imposed with the spread of Mohammedanism in the eighth century.

The most glorious textiles are the velvets and brocades of the Italian Renaissance—fabrics that glow with the inner fire of jewels. Gothic and Renaissance vestments are also shown, embellished with magnificent ecclesiastical embroidery in gold and silver and many colors. Gay peasant embroideries from the Near East, made by girls as a part of their dowries, fill one gallery, and in another are sophisticated fabrics of the court of Louis XV.

A special study gallery is arranged with examples from all these periods, hung in sequence with reproductions of paintings from the same time and with diagrams of principal weaves. It gives one not only a good start on the exhibition but an easy and delightful introduction to the whole history of textile art.

CAMBRIDGE: A FIRST AMERICAN SHOWING OF HERALDRY

A DISPLAY of Heraldry, ecclesiastical, academic and secular, is the subject of a unique exhibition at the Fogg Museum. It presents a selection from the heraldic designs of Pierre la Rose, of

Cambridge, a member of the Committee on Arms, Seals and Diplomas of Harvard University. He is, in fact, the American authority on heraldry. His brilliant, colored drawings include arms for Harvard's schools and houses, for Radcliffe and for individuals. More impressive still are portions of a finely conceived series for the bishops and cardinals of the Catholic Church. The wide scope of his interest is further shown in designs for book decoration and typography.

This is probably the first exhibition of heraldry to be shown in this country; it demonstrates the possibilities in the subject, hitherto overlooked by galleries and museums. Yet to produce such a pageant requires a rare combination of qualities—a zest for mediæval lore and a scholar's understanding, quickened by invention and a rich sense of design.

ANDOVER: TWO ACCESSIONS

MAINE, Massachusetts and Minnesota share the honors in the two new acquisitions announced this week by the Addison Gallery of



Le Rendez-vous pour Marly.

A.P.D.R.

WILLIAM A. SARGENT COLLECTION, BOSTON MUSEUM OF FINE ARTS

MOREAU: "LE RENDEZVOUS POUR MARLY" FROM "MONUMENT DU COSTUME"

American Art at Phillips Academy in Andover. Waldo Peirce, as well known for his colorful personality as for his painting, whose recent work has shown increasingly solid achievement, receives his first recognition by a New England museum in the purchase of *The Birches* by the Addison Gallery. This painting, acquired through the Midtown Galleries in New York, is one of the artist's latest contributions, comparable in importance to the *Haircut by the Sea* recently acquired by the Metropolitan Museum. In the Andover picture, the mother and one of the twins are placed in a setting, radiant and animated in color, which yet blends harmoniously with the whole.

Peirce's recognition in museum circles seems long overdue, for he is certainly one of the most vital contemporary Americans. In this acquisition, the Andover museum is also extending recognition to one of its own, for Peirce is a graduate of Phillips Academy, as well as of Harvard College.

To its collection of contemporary plastic art sculpture, the Addison Gallery has added *Monkey and Young* by John Flannagan, a sculptor born in Massachusetts and trained in Minnesota, whose work is receiving increasing recognition in many quarters. The Addison Gallery's example, which was acquired through the Weyhe Gallery in New York, was included in the Four Sculptors exhibition at the Germanic Museum, Harvard University, under the auspices of the Museum of Modern Art, last spring, and attracted favorable comment at that time. Flannagan's work is strong in its feeling for the material of stone, which is given accent by the artist's direct carving in granite. At the same time, design and subject interest are not sacrificed in this piece, which represents a promising talent at its best.

HONOLULU: ACCESSIONS OF NOTE

THE Honolulu Academy of Arts is beginning the year with the purchase of five accessions. These are a Ming dynasty Chinese painting signed by Lü Chi, from the Theodore Culty collection, Paris; a ninth century Khmer statue of grey stone which represents the god Hari Hara, from the collection of Robert Rousset, Paris; and three drawings by nineteenth century French artists—two by Auguste Renoir and one by Paul Cézanne.

Lü Chi was a famous bird painter of the fifteenth century and was particularly well known for his brilliant rendering of white geese, which is also the subject of the Academy picture. This strong and very decorative painting will be reproduced in a book on Ming and Ch'ing painters by Oswald Sirén which is soon to be published. It is interesting to compare the handling of geese by a Ming artist with that of a Sung painter, as represented in the Academy's beautiful *Hundred Geese Scroll* which was shown in London in 1936 as part of the Burlington House exhibition.

The Academy feels fortunate in being able to secure the three pencil drawings, as such fine examples are difficult to



RECENTLY ACQUIRED BY THE HONOLULU ACADEMY OF ARTS
PENCIL DRAWING OF A NUDE BY AUGUSTE RENOIR

has also found a place in the permanent collections of the Whitney, the Metropolitan, and other important American museums.

BROOKLYN: CHINESE JEWELRY; DRAWINGS BY GASTON LACHAISE



RECENTLY ACQUIRED BY THE PENNSYLVANIA ACADEMY OF FINE ARTS
"YOUNG WOMAN," A PAINTING BY ISABEL BISHOP

obtain now. These came from the private collection of M. Ambroise Vollard, the friend of both Renoir and Cézanne. Renoir's drawings are of a nude and of the well known dancing figures of a man and a woman, probably sketches for his later painting *Dance in the Country*; the drawing by Cézanne is of the familiar right hand figure in the painting of the *Card-players*.

PHILADELPHIA: AN OIL BY ISABEL BISHOP

THE Pennsylvania Academy of Fine Arts has just purchased from the Midtown Galleries the painting *Young Woman* by Isabel Bishop, which is included in their current annual exhibition. The canvas is one that has already attracted comment at the time when it was exhibited at the Carnegie International show in Pittsburgh.

Isabel Bishop, who was first sponsored by the Midtown Galleries in 1932, has shown in every important national and international exhibition in this country. She is one of the first twelve American artists selected for inclusion in the Living American Art series and was awarded a portrait prize at the National Academy of Detroit Exhibition. A showing of her drawings has just been scheduled for the Corcoran Gallery in Washington during March. Her work

A FASCINATING collection of traditional Chinese costume jewelry that sheds light on curious social customs has been acquired by the Brooklyn Museum and placed on display in the room reserved for new accessions. It is chiefly nineteenth century work, and illustrates picturesque aspects of an era that has largely disappeared. The forms, uses, delicate materials and careful workmanship of this jewelry recall the more leisurely and elaborate social life of earlier times before the advent of industrialization, Tourism and war.

Long women's hairpins terminate in sprays of *bijouterie* and metal work characteristically decorated with brilliant blue kingfisher feathers which look like turquoise or enamel. Such feathers, a favorite ornament of both Chinese and Manchu women under the old regime, suggests French jewelry of the seventeenth and eighteenth centuries in their ornate delicacy.

Earrings are set with a variety of semi-precious stones and are relatively large and elaborate. There are also many finger rings, chiefly of silver, having *repoussé* and chased or pierced ornament and set with carnelian, turquoise matrix and coral. One is entirely of amber. One, set with amethyst, has numerous amethyst pendants attached by silver chains. The plain silver or enameled silver ones were worn by the peasant women of North China. The jeweled

rings belonged to women of the wealthy classes. Some are richly decorated and some washed with gold. A variety of bracelets, some set with jade and amethyst, appear in silver and gold washed silver, some of tortoise shell or wood and silver, the latter a peasant specialty. The collection also contains jade and metal buckles and one of crystal as well as chased silver buttons washed with gold.

Both Chinese men and women used to carry a variety of pouches and other containers suspended on strings tucked through their belts or sashes. The collection includes a variety of these of embroidered silk, silver and lacquer. Mandarin beads, archery thumb rings and elaborately decorated nail protectors are further items of interest.

Drawings by Gaston Lachaise, approximately ninety in number, are concurrently shown in the Print Gallery of the Museum, to remain on view through April 4th. A few pieces of sculpture from the collection of Mr. Paul Strand, Mr. Paul Rosenfeld, Mr. Arthur Eggner, Mr. Lincoln Kirstein and Mme. Lachaise will be shown with the drawings.

The latter, chiefly from the private collection of Mme. Lachaise and never before exhibited, aside from their intrinsic interest, shed new light on the processes of the sculptor's creative imagination, so that they tend to explain and interpret the final forms embodied in bronze.

The drawings are all in line with practically no shading for sculptural form. They are freely drawn with large, rounded sweeping curves outlining and emphasizing circular forms and often tending to create a purely abstract pattern of linked circles. The result seems easy, natural, practically inevitable in the drawings. It is seen to spring directly from the swinging movement of the hand tracing figures in simple outline. The effect, of course, is the rotund silhouette characteristic of the sculpture of Lachaise. In sculpture this form has many characteristics, weight, mass, fatness, smoothness of flesh, which do not appear in the drawing, but are so impressive that the silhouette is not seen to be the controlling factor which produced these qualities.

TORONTO: ACCESSION OF TWO NEW WORKS

IN ADDITION to the Van Orley *Flight into Egypt*, herewith reproduced as the frontispiece, the Art Gallery of Toronto has recently acquired another important canvas. This is a seventeenth century work painted by Bartel Bruyn the Younger and depicts in a striking manner *A Lady of the Vavasour Family*. Dr. Alfred M. Frankfurter wrote of this canvas a few years ago as follows:

"The *Portrait of a Lady of the Vavasour Family* is probably the finest work of Bruyn's early portrait period. It is noteworthy for the careful attention to detail of attire, which is seen in the flawlessly executed pattern of the dress, and the starched lace of the ruffles on the wrist and collar. Yet withal it has a flowing style that eliminates any impression of stilted draughtsmanship—the colors rise and fall in even waves of light and we have . . . an elementary manifestation of the decorative spirit."

BUFFALO: A CIRCULATING EXHIBITION FOR THE GREAT LAKES REGION

IN COLLABORATION with a number of art museums in the Great Lakes region the Albright Art Gallery of Buffalo has arranged to circulate an exhibition of works of art, oil and water-

color paintings, which is called the Great Lakes Exhibition. A collection of approximately one hundred paintings is being chosen by special juries in each of the coöperating cities, namely Buffalo, Toronto, Cleveland, Chicago, Rochester, Detroit, Toledo and Milwaukee.

The Buffalo contingent has already been selected, as works for this exhibition were submitted along with those for the Annual Western New York Exhibition, which is now on view at the Albright. The same jury acted for both shows, and actually fourteen of the twenty paintings chosen to represent Buffalo are in this year's Western New York Exhibition. This jury consisted of Charles Hopkinson, Leon Kroll and William Zorach, who selected, among others, a delicate and vivid watercolor of circus life called *Evening Performance*, by Grace Barron; a strong watercolor *The Marie Stewart* of Thomaston, Maine, by Leonard C. Butler; an oil, *Spring Arrangement*, by Bertram Glover; an oil with great intensity of feeling and classic restraint, *Spanish Tragedy*, by Albert J. Grotz; two charming small canvases, *Spring Morning* by Arthur Heist, and *Street Scene* by Ethel Johnt and two portraits, *O Wad Some Power the Giftie Gie Us* by Frank D. Knapp, and *Portrait Study* by Evelyn Rumsey Lord. Further oils in the show are *Winter* by Grace Koen,

Georgian Houses by Robert North, *Harrington Sound, Bermuda*, by Louisa Robins and *Niagara Falls* by Anthony Sisti.

Other cities besides Buffalo will choose their groups in time for the Exhibition to begin circulating next autumn, when it will be shown in each of the coöperating cities except Chicago.

MINNEAPOLIS: THIRD ANNUAL SHOW

THE University Gallery of the University of Minnesota is presenting during the month of February its Third Annual Exhibition of Contemporary American paintings. The exhibition is of more than ordinary importance this year in that it is larger than before, numbering well over a hundred canvases, and it is also more comprehensive in its scope than any other show ever held in the Twin City region. It was the definite aim of the Gallery's director to include not only works by the most prominent figures in the contemporary scene, but an equal number of works by men whose reputations are not yet so great that their work is known on that basis alone. As the catalogue of the show proves, a large measure of success was achieved. The roster

lacks but few of the principal names and there is a large proportion of names which to the general art public are practically unknown as yet. The show has considerable interest in the stimulating contrasts provided among widely divergent types of paintings, and in a way it summarizes the effort toward the achievement of an American style to date.

Following is a list of names selected from the exhibition catalogue to show the variety of styles represented: Edward Bruce; Maurice Sterne, Paul Cadmus, William Glackens, John Sloan, Werner Drewes, Eugene Higgins, Tom Craig, Paul Sample, Millard Sheets, Lee Gatch, Karl Knaths, Benjamin Kopman, Max Weber, Louis Ferstadt, Harry Sternberg, Alexander Brook, Stuart Davis, Louis Guglielmi, Yasuo Kuniyoshi, Charles Sheeler, Mitchell Siporin, Ward Lockwood, Clarence Carter, Luigi Lucioni, William Gropper, Andrew Dasburg, Oronzo Gasparo, Herman Maril, John McCrady, Peter Blume, Aaron Bohrod, Morris Kantor, Kenneth Hayes Miller, Dewey Albinson and Vaclav Vytlačil.

This third exposition of American expression in painting consolidates in a positive manner the advocacy of living American art which the Gallery holds as one of its chief tenets of policy.



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The Art News of London

A LOAN exhibition, the ninth of the series sponsored by Sir Philip Sassoon for the benefit of the Royal Northern Hospital, opened recently here. The theme of this year is "Old London" and, in the assemblage of genre, historical and other works which have been arranged at 45 Park Lane with all the charm and informality of a private house, the life of the city from the fifteenth century down to about a hundred years ago is fascinatingly recorded. Perhaps the most striking exhibit is a magnificent tapestry lent by the King and known as the *Soleby Tapestry* for its rendition of the famous battle by that name, designs for which are generally attributed to Willem van der Velde. Fitting exactly into a recess of the paneled wall and flanked on either side by two superb Canaletto *Views of London* lent by the Duke of Richmond, it makes a fine central point for the exhibition. Two further Canaletto *Views of the Thames*, likewise a Royal loan, are among the finest canvases in the show.

It is eminently suitable that the Foundling Hospital, which under George II played so important a rôle in both artistic and musical circles of the eighteenth century, should have lent one of the most striking portraits—that of *Captain Coram* by Hogarth. It was under the patronage of this institution that Gainsborough, Wilson, Wale and Haytley all executed views of London hospitals, and these "roundels" are another attractive feature of the show. The designer of the Hospital's Chapel, Theodore Jacobsen, is also represented as are the London builders, Wren, Kneller and John Nash in portraits by Lawrence. Further canvases of interest are *Fish Street Hill*, lent by Lord Stanley, *The Fruit Barrow*, a delightful work in the *Cries of London* manner, and Morland's *The Duchess of Devonshire and the Butcher*, a lively description of eighteenth century electioneering methods. Together with these works furniture, silver and art objects of all kinds have been arranged in an absorbing cross section of English life and manners.

A LARGE and enthusiastic audience was present at Christie's sale of the contents of Norfolk House, former residence of the Duke of Norfolk. Competition between buyers was keen and the grand total of £21,562 was considered a satisfactory one. A Carlton House writing table, a Chippendale mahogany secretaire and a pair of Louis XVI ormolu candelabra were noteworthy furniture items. *Objets d'art* included a French fourteenth century ivory carved plaque, some Limoges enamels in the style of Courtois and three Empire Sèvres vases painted with Chinese figures. Among the paintings keen bidding was aroused by a small fifteenth century French School triptych which finally fell to Max Rothschild for £4,305. For a view of Amsterdam by Jan van der Heyden £1,102 was paid. Chinese jades and Ch'ien Lung porcelains also found enthusiastic buyers.

DUE to the efforts of the New York house of Frank Partridge, Inc., the United Kingdom steamship lines have recently made some special price concessions to facilitate the shipping of antique furniture to the British Isles. This reduced rate which has now gone into effect is seventy-five cents per cubic foot, with a minimum charge of ten dollars per package. This should be important news to antique dealers and private collectors who are interested in the exporting of furniture and art objects from America.

THE death of Howard Dawbarn in a motor accident will be greatly regretted by his numerous friends and associates in the art world on both sides of the Atlantic. Son of Mr. Ernest Dawbarn, the Director of the Fine Arts Society, he also had much to do with the direction and administration of the Gallery. He visited America in the spring of 1937, bringing with him his unusually fine collection of prints, which was his special field of connoisseurship. Though only thirty-five years old, Howard Dawbarn had established a definite position for himself in the art world and his untimely death will thereby be the more regretted.

AFTER three years spent in collecting the works of Christopher Wood, the New Burlington Galleries have organized the most important showing of the works of this artist yet undertaken. From America, the Colonies and European countries over five hundred oils and drawings have been assembled and attest to the genius of this young painter by whose death at the age of twenty-nine England lost one of her most promising modern artists.

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The Art News of Paris

SURREALISM has returned from its ventures in New York and London to Paris, its point of departure in the early twenties, and the original leaders of the movement. André Breton and Paul Eluard, organized the long awaited exhibition currently sponsored by the Galerie des Beaux-Arts. No longer the focus of a riot or even of any heated debate in the press, the opening of the present showing was a social event attended by an enthusiastic group of the faithful and a large number of curious outsiders. The appropriate atmosphere is successfully created by a series of miscellaneous articles demonstrating "the drama of unnecessary and unreal objects and their mysterious and anguished expression when they are made to serve purposes other than those for which they were intended." In the courtyard visitors are greeted by the vision of an automobile covered with ivy, its headlights glaring; in the back seat a female figure overrun with live snails and, as chauffeur, a dummy masked by a shark's jaw, with a torrent of water pouring down from the roof. Hanging from the ceiling of the main exhibition room are no less than twelve hundred sacks of coal and, placed around and about, such things as an open umbrella made of sponges, a stool supported by four legs clad in silk stockings and high-heeled shoes and an "aesthetic coat rack." Among the works in a two-dimensional plane, the pictures of Salvador Dali predominate as the work of a real artist in color as well as a creator of the desired nightmare feeling.

AT THE Musée des Arts Décoratifs, the exhibition of English caricature and manners from 1750 to 1850 reveals to the Parisian public a whole side of English life and character less well known than those bearing the stamp of Victoria. Hogarth bares the foibles and vices of a society in full reaction to the restraints of Puritanism and pictures a period more subtly satirized in the diary of Pepys. Gillray carries over the Francophobe tendencies brought from Holland by the House of Orange and which reached their culmination during the Napoleonic wars but, if he portrays Napoleon as "Little Boney" and "Tiddy Doll," he is no less severe for George III as Prince of Wales and the struggles between Pitt and Fox. Rowlandson's French scenes, such as *La place des Victoires à Paris, en 1874*, are reminders of this artist's sojourn in France, where he came to collect and remained to dissipate the fortune left him by an aunt and where he came in fruitful contact with Fragonard. Last of this school are Isaac and "the glorious George" Cruikshank, caricaturists of dandies, charlatans, feminists and porters, all figures in a world of gallant intrigue and contrasting river-front sordidness. With Richard Doyle, who originated the immutable cover of *Punch* and Thackeray's own illustrations to *Vanity Fair*, we are already in a different epoch, that of the understatement and veiled barbs of what the French can only name English "humour."

IN THE rue du Temple, the church of Sainte Elizabeth, known to a few passers-by as a classified historical monument, has sheltered for forty years a collection of antiquities lovingly put together by a priest who is skilled at picking up unsuspected works of art and the government has now built him a sacristy of which one room is a veritable little museum. Most remarkable among the pictures is a *Presentation of the Virgin* by Nardo di Cione, a follower of Giotto. The primitive rendition of the Virgin mounting a flight of steps to be received at the top by the high-priest of the temple is one of the earliest examples of this treatment which was used by the Sienese Lorenzetti and, after a gap of more than two hundred years, by Tintoretto and the late Venetians. Of the Italian school are also a *Madonna and Child* of Sano di Pietro and a *Marriage of Saint Catherine* of Bernardo da Modena and another remarkable painting is a sixteenth century Flemish triptych.

IN AMSTERDAM, Van Wisselingh and Company are exhibiting works of nineteenth and twentieth century French masters. From the Barbizon School are an idyllic Corot, a tempestuous storm scene by the more realistic Daubigny and Courbet's *La somnambule*. Examples of Impressionism are two typical landscapes by Monet and Sisley and a portrait in Impressionist style by Pissarro. Cézanne is represented by *La route et l'étang*, painted in 1879-82, when he was living not far from Paris, and Fantin Latour by a characteristic portrait. Paintings by living artists include still-lives by Bonnard and Braque, two landscapes and a portrait by Derain, *Nice, le quai des Etats-Unis* by Dufy, a Matisse and two Utrillos.

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COMING AUCTIONS*Old Masters from Foreign Collections*

SEVENTY-THREE paintings, of the Italian, Dutch, French, Spanish and British schools, many by illustrious masters, with the early Italian luminaries well represented, will be sold by auction the evening of March 4 at the American Art Association-Anderson Galleries, following exhibition from February 26. Most of the paintings are from the International Galleries, Ltd., of London and Paris. The collection also includes a portrait by Francisco de Goya y Lucientes entitled *La Joven* (Young Girl), an ancestral portrait from the collection of the Duke of Valencia, sold by order of Señor Francisco Morales; a portrait by El Greco of the so-called "Juan de Avila," the property of an estate; and thirteen other paintings belonging to various owners. The majority of the paintings are accompanied by certificates of authentication.

Two great portraits are outstanding among the many notable paintings from the International Galleries, Ltd. One, *Federigo Gonzaga, Margrave of Mantua* (Alfonso d'Este) by Titian, is accom-



OLD MASTER SALE: AMERICAN ART ASSOCIATION-ANDERSON GALLERIES
IL BASSANO: "CHRIST IN THE GARDEN OF GETHSEMANE"

panied by certificates from Dr. Bode, Dr. Gronau, Professor MacKowsky, and Professor W. Vogelsang. The other, Lorenzo Lotto's *Man with Red Beard*, is accompanied by a certificate from Dr. Tancréd Borenius, as is Neri di Bicci's *Tobias and the Angel Raphael*. Also of note among the collection of paintings from the International Galleries, Ltd., which is replete with important examples of the work of such masters as Il Parmigianino, the Bassanos, Baroccio, De Gelder, Domenichino, Sebastiano del Piombo, Moretto da Brescia, and Murillo, is the *Portrait of a Gentleman of Venice* by Domenico Tintoretto (Domenico Robusti).

Among the French paintings are a *Portrait of a Gentleman in Gray* by Louis Tocque (1696-1772), and *After the Hunt* by Le Valentin (1600-1634). Of note in the group of British paintings are a *Portrait of John Donne, the Poet*, one of the most celebrated poets of early Jacobean England, by Marcus Gheeraerts (Anglo-Flemish, 1525-1604); *Blue Boy with Hoop and Stick* by John Opie; and *Boys with Fighting Dogs* attributed to Thomas Gainsborough.

Bruce Buttfeld Furniture & Decorations

GEORGIAN and Regency furniture, silver and porcelains, and decorations including English and American pewter, paintings and drawings, engravings and prints, Oriental rugs and carpets, and



BUTTFIELD SALE: AMERICAN ART ASSOCIATION-ANDERSON GALLERIES
A GEORGE II SOUP TUREEN AND SET OF CANDLESTICKS

antique velvets and embroideries will be sold by auction the afternoon of March 5 at the American Art Association-Anderson Galleries. The collection, which will be on exhibition from February 26 until day of sale, comprises property of Bruce Butterfield, Inc., of New York City, and other owners, and a small group of furniture and modern decorations designed by Bruce Butterfield, Inc.

The furniture presents a variety of tables in desirable sizes, among which are Regency work tables, English eighteenth century Heppelwhite and Sheraton Pembroke examples in mahogany and satinwood, lacquer pieces, chess tables, and other useful pieces.

The George III silver in the sale comprises salts, muffineers, shell dishes, creamers, basting spoons, candlesticks, and other pieces, the work of well-known London silversmiths, and includes a pair of circular entrée dishes and covers by Paul Storr, 1812, and an oval soup tureen and cover by Wm. Fountain, 1818.

Fine English, Continental, and Chinese porcelains include some rare English pieces, notably a Barr, Flight and Barr Worcester two-handled urn, about 1810; Enoch Wood Staffordshire polychrome figures, about 1810, representing Anthony and Cleopatra, and also *The Flight into Egypt*, a finely modeled group; and a Wedgwood polychrome and purple luster figure, about 1700, of the Goddess of Fertility. Also included are three Derbyshire spar campana vases.

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sources will be dispersed at public sale at the Parke-Bernet Galleries, Inc., on the afternoons of March 4 and 5, following exhibition daily from Saturday, February 26. The furniture, while mainly English, also includes some French, Spanish, and Italian pieces. Among the items of Georgian silver are an octagonal hot water jug by Samuel Taylor, London, 1747, and a set of three two-handled sauce tureens, 1770. Items in Sheffield plate of the George III period include two sets of columnar candlesticks, a soup tureen with domed cover, and a piecrust tray with escutcheon and motto. One of the most notable items in the sale is an early American silver brandy warmer by Joseph Goldthwaite of Boston.

Among the decorative objects of the sale are an ivory portrait miniature of William Hoare by Lawrence; a set of rare Chelsea-Derby porcelain statuettes of the Continents; a Crown Derby blue and gold porcelain garniture of three vases decorated with views of Switzerland and Sicily; Worcester tea services, paintings, etchings, bronze statuettes; a pair of K'ang-hsi hexagonal temple vases enameled in the colors of the *famille verte*; a Louis XV bronze and marble mantel clock by Clerget of Dijon and a lyre clock in blue porcelain.

Several Aubusson carpets combining rose and green, wine red and blue, mauve and pink, and olive green and *écru* are of note, while the Oriental rugs include a Persian silk rug depicting the façade of a mosque, a Sehna nuptial rug with leafy canopies and pairs of birds, a Sarouk Mustaphi, and many other types. Two Flemish seventeenth century tapestries depict, respectively *Hercules Between War and Peace* and *The Ides of March*.

A small selection from the variety of furniture in the sale includes: a Heppelwhite inlaid mahogany chest of drawers with writing slide; a Georgian mahogany tilting table with piecrust-carved rim, fluted column, and shell-carved snake feet; a George III small mahogany tambour-front writing desk; a William and Mary finely inlaid root walnut chest of drawers and a Louis XV acajou and tulipwood fall-front secretary with a landscape and other marquetry inlay.

Recent Auction Prices

The collection of ancient and modern paintings, property of Edwin A. Shewan, Edward L. Young, the Ferargil Galleries and other owners, held at the American Art Association-Anderson Galleries on January 14 brought a total of \$17,115; the important items follow:

NO.	ITEM	PURCHASER	PRICE
9	<i>Pierrot</i> by George Luks, American; 1867-1933	W. H. Kelleher	\$1,100
17	<i>Madonna and Child and Four Saints</i> , by Andrea Di Bartolo, Sienese, early fifteenth century	Robert H. Sneed	625
22	<i>The Family of the Comte de Lamoignon</i> , by François Xavier Fabre, French, 1766-1837	Frank Schnittjer, Jr.	725
34	<i>Kermesse on the Ice</i> , by Hendrik Van Averkamp, Dutch, sixteenth century	M. L. Brown	600
38	<i>Portrait of a Man Holding a Book</i> , by a Rhenish master, first quarter of the sixteenth century	E. & A. Silberman, Inc.	700
40	<i>The Sheik and his Escort</i> , by Adolph Schreyer, German, 1828-1899	Albert Fraser	600
46	<i>Musical Garden Party</i> , by Jonathan Richardson, English, 1665-1745	Walter Stewart	650
56	<i>The Apple Gatherers</i> , by John Opie, English, 1761-1807	Frank Schnittjer, Jr.	800

American Aquarellists, 1800-1938

(Continued from page 9)

charming pattern made up of the varying intensity of tones in foliage. It is a vastly more pleasing example of his work than his fashionable and tepid portraiture for which he is more remembered today. Maurice Prendergast's *Revere Beach*, 1890, is characteristic of his fluid, suggestive style, gay in mood, and variegated in color. *Woman with Mandolin*, Boston, 1880 by Childe Hassam is an attractive interior, the precise description of a room, analytical in feeling and excellently composed. One is tempted to wish that he had never ventured out of doors. Weir's sentimental *Roses*, painted in 1885, is the document of an era quite, quite different from today, though its spiritual ancestors decorate many a wall in contemporary shows devoted to botanical interests.

The modern watercolorists far outnumber the earlier painters in the show. The variety which they provide ranges from the subtle and sensitive work of Demuth and Marin, to the powerful and forthright painting of the very young artists. Preston Dickinson's firmness of form, Charles Sheeler's precision and delicacy, Stuart Davis' exciting kaleidoscope of color—these are some of the highlights in a show which is throughout illuminating and provocative.

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GALLERY	EXHIBITION	DURATION
A. C. A., 52 W. 8.	Philip Evergood: Paintings,	to Mar. 6
Alavoine, 712 Fifth.	French and Venetian Interiors,	to Mar. 15
American Academy, 633 W. 155.	Vedder: Memorial Show,	to April 3
American Artists School, 131 W. 14.	Group Show,	Feb. 27-Mar. 19
American Place, 509 Madison.	John Marin: Paintings,	to Mar. 27
American Salon, 40 E. 58.	Orren Loudon: Paintings,	to Mar. 13
American Women's Association, 353 W. 57.	Self Portraits,	Mar. 2-April 1
Architectural League, 115 E. 40.	Architecture in the U.S.S.R.,	Feb. 26-Mar. 12
Argent, 42 W. 57.	Woolf, Colt, Goodnow: Paintings,	to Mar. 5
Artists, 33 W. 8.	Baigerman: Sculpture,	to Mar. 5
Art Mart, 412 Sixth.	Group Show: Paintings,	to Mar. 8
Art Students League, 215 W. 57.	Cartoons for Stained Glass,	to Mar. 5
Babcock, 38 E. 57.	Boris Arenson: Paintings,	Mar. 1-19
Barbizon-Plaza, 101 W. 58.	Lynd Ward: Drawings,	to Mar. 5
Alice Beer, 41 E. 57.	Antique Textiles,	to Mar. 15
Bignou, 32 E. 57.	"The Tragic Painters,"	to Mar. 12
Boyer, 69 E. 57.	Contemporary Americans: Paintings,	to Mar. 1
Brummer, 55 E. 57.	Leon Hartl: Paintings,	to Mar. 31
Buchholz, 3 W. 46.	Kolbe: Sculpture and Drawings,	to Mar. 12
Carstairs, 11 E. 57.	John Swope: Photographs,	to Mar. 5
Chait, 600 Madison.	Chinese Porcelain: Baerwald Collection,	to Mar. 1
Comet, 10 E. 52.	Contemporary Italian Drawings,	to Mar. 12
Contemporary Arts, 38 W. 57.	Frank Blasingame: Paintings,	Feb. 28-Mar. 19
Decorators Picture, 554 Madison.	Rooms Designed for Pictures,	Mar. 3-31
Delphic Studios, 44 W. 56.	Yawalkar: Paintings,	Feb. 28-Mar. 12
Downtown, 113 W. 13.	50 American Watercolors,	to Mar. 5
Durand-Ruel, 12 E. 57.	Renoir: Landscapes,	to Mar. 18
East River, 358 E. 57.	Rental Collection of Modern Paintings,	to Mar. 5
F. A. R., 19 E. 61.	Color Reproductions,	to Apr. 1
Federal, 225 W. 57.	Illinois Exhibition,	to Mar. 12
Ferargil, 63 E. 57.	Folinsbee: Paintings, Will Dyson: Prints,	Feb. 28-Mar. 13
Fifteen, 37 W. 57.	H. B. Tschudy: Paintings,	to Mar. 5
Findlay, 8 E. 57.	Seven Contemporary Americans: Paintings,	to Mar. 12
French Art, 51 E. 57.	Modern French Paintings,	to Apr. 1
Freund, 50 E. 57.	Leandro Bassano: Painting,	to Mar. 15
Gimpel, 2 E. 57.	Garnier: Stone Compositions,	to Mar. 10
Grand Central, 15 Vanderbilt.	Ernest Roth: Paintings,	Mar. 1-19
Grand Central, 1 E. 51.	American Paintings,	to Mar. 28
Grant, 175 Macdougall.	Vanessa Helder: Paintings,	to Mar. 7
Harriman, 63 E. 57.	O. A. Renne: Paintings,	Feb. 28-Mar. 10
Harlow, 620 Fifth.	Whistler: Etchings,	to Mar. 15
Kennedy, 785 Fifth.	James Allen: Prints,	Feb. 28-Mar. 27
Keppel, 71 E. 57.	XIX and XX Century Prints,	to Mar. 19
Kleemann, 38 E. 57.	Ann Brockman: Paintings,	Mar. 2-15
Knoedler, 14 E. 57.	Historical Personages: Engravings,	to Apr. 1
Kraushaar, 730 Fifth.	Glackens, Sloan, Du Bois: Drawings,	to Mar. 5
John Levy, 1 E. 57.	English XVIII Century Paintings,	to Apr. 1
Julien Levy, 15 E. 57.	Leonid: Paintings,	to Mar. 7
Lilienfeld, 21 E. 57.	Cbagall: Paintings,	Feb. 26-Mar. 26
Macbeth, 11 E. 57.	Herbert Rymer: Paintings,	to Mar. 7
Matisse, 51 E. 57.	Léger: Paintings,	to Mar. 19
Mayer, 41 E. 57.	Chinese Porcelains; Contemporary Prints,	to Apr. 1
Metropolitan Museum of Art.	Egyptian Art,	Mar. 2-27
Metropolitan, 27 W. 57.	Westchiloff: Paintings,	to Mar. 15
Midtown, 605 Madison.	William Palmer: Paintings,	Feb. 28-Mar. 19
Milch, 108 W. 57.	Colonial Portraits,	to Mar. 4
Montross, 758 Fifth.	Gail Symon: Paintings,	Feb. 28-Mar. 2
Morgan, 106 E. 57.	Eyvind Earle: Paintings,	to Mar. 5
Morgan Library, 29 E. 36.	Manuscripts, IX to XVII Century,	to Apr. 30
Morton, 130 W. 57.	Group Show,	to Mar. 12
Municipal, 3 E. 67.	New York Artists: Paintings, Sculpture,	to Mar. 6
Museum of Modern Art, 14 W. 49.	Subway Art,	to Mar. 5
Museum of the City of New York.	Recent Accessions,	to Mar. 5
National Arts Club, 119 E. 19.	Fontainebleau Alumni Exhibition,	to Mar. 7
Neumann, 509 Madison.	Group Show: Paintings,	Feb. 28-Mar. 19
New School, 66 W. 12.	Leo Rosmer: Paintings,	to Mar. 3
Newhouse, 5 E. 57.	Petitjean: Paintings,	to Mar. 5
New York Public Library.	Century of Prints,	to Mar. 31
Nierendorf, 21 E. 57.	Fubr: Paintings; Maillol: Sculpture,	Feb. 28-Mar. 19
Passedoit, 121 E. 57.	Gallatin: Paintings,	to Mar. 5
Perls, 32 E. 58.	Flower and Fruit Paintings,	to Mar. 12
Rehn, 683 Fifth.	Kenneth Hayes Miller: Paintings,	to Mar. 5
Reinhardt, 730 Fifth.	Barbara Bright: Paintings,	Mar. 1-19
Schaeffer, 61 E. 57.	Old Masters,	to Mar. 15
Seligmann, Rey, 11 E. 52.	French XIX Century Sporting Paintings,	Mar. 1-Apr. 20
Sterner, 9 E. 57.	Jacobi: Paintings,	Feb. 28-Mar. 12
Studio Guild, 730 Fifth.	Leggett; Eno: Paintings,	to Mar. 5
Sullivan, 460 Park.	XVIII Century Paintings and Drawings,	to Mar. 5
Tonying, 5 E. 57.	Chinese Paintings,	to Feb. 28
Tricker, 19 W. 57.	Joseph Guerin: Paintings,	Feb. 28-Mar. 12
Uptown, 249 W. End.	Group Show: Paintings,	to Mar. 5
Valentine, 16 E. 57.	Raphael Soyer: Paintings,	Feb. 28-Mar. 19
Walker, 108 E. 57.	Olin Dows: Paintings,	to Mar. 12
H. D. Walker, 37 E. 57.	Marsden Hartley: Paintings,	Feb. 28-April 2
Weyhe, 794 Lexington.	John Flannagan: Sculpture,	to Mar. 5
Wildenstein, 19 E. 64.	Impressionist Portraits,	Mar. 2-29

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